[311 cont.]
221 equally from heat and cold.
132 The violence of the wind brings enormous flakes of snow
132 into the tent through the door and the opening at the top, and
857 sometimes a storm blows over the felt edifice with all its occupants. The children, half-naked, come out from under the felts or the sheepskins in which they are usually enveloped, throw themselves on the hot cinders, burn their hands and feet, and utter cries which pierce the heart.

361 In order to protect themselves from the misfortunes and unpleasantness which winter causes them, the Kazaks choose for their winter camp the middle of some grove, reeds, hills, or the sands in the southern part of the steppes.

221 We have said earlier that their camps, winter as well as summer, cannot be exactly determined and are not always occupied by the same inhabitants. Nevertheless, they are quite constant in the choice of the former, because not all localities present the [312] necessary conditions for a winter camp to the [132] same degree and because the depth of the snow does not allow them to move.

[222 231 354] Some Kazaks, especially those who are nearest to the Russian border, collect supplies of fodder in the autumn, dig pits in the ground to put their livestock in, and build fences of wattling, when the place permits it, to protect themselves from the wind, especially the north wind.

[517 273 262] The suffering they are caused by the frosts and storms makes them celebrate the return of spring with rapture. They spend most of the summer days sleeping and drinking kumiss, and they eat very little meat. At night they gather to enjoy the pleasures of the [538 533 534] table together, and to tell each other stories, or to listen to musicians who play the chibyzga or the balalaika.

[484] But the autumn is the best time of the year for them. It is in this season that they undertake their longest trips (1), and they

[784] 1. We will note in passing that superstition prevents the Kazaks from undertaking long trips when the moon is on the wane.

5Levchine--189 G-4,5 (ca. 1821) 1840 RQ2 Kazak RQ2

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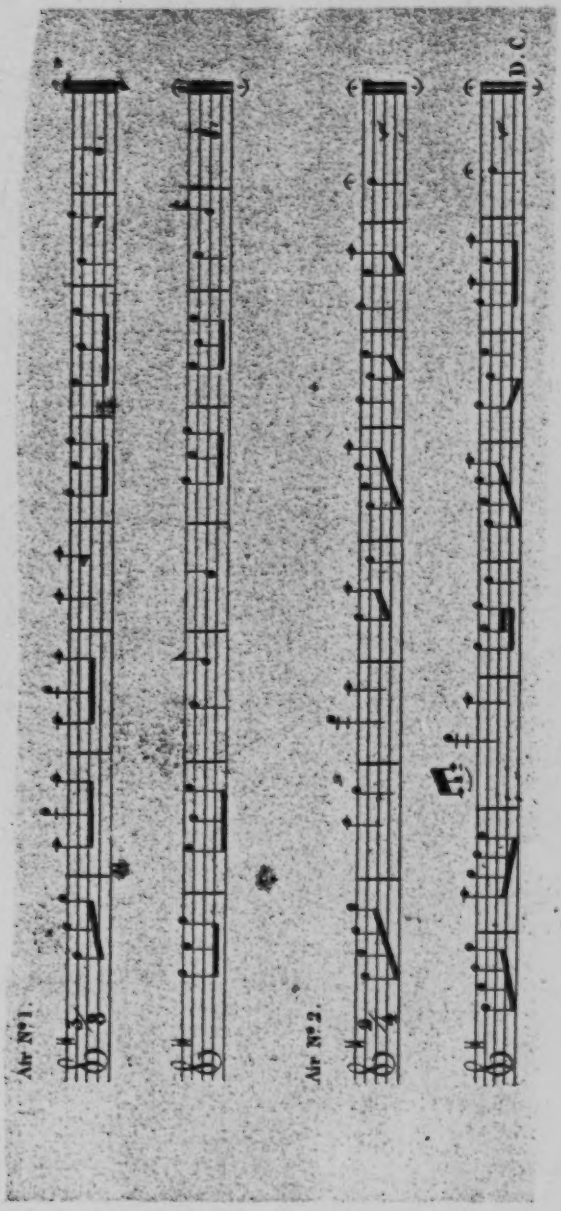
Two Kirghiz-Kazak Melodies



RQ2 Kazak RQ2
Kalmyk AH5

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but these attempts were unsuccessful.

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In the 1840's the Kirghiz /Kazak/ steppe recalled the past for the last time. Kenesary-Kasimov, grandson of Ablai Khan, eclipsing the glory of his highly popular grandfather in the folk legends, assembled several thousand horsemen from the ranks of the malcontents, /illustration appears here/ proclaimed himself the restorer of the former greatness of the Kirghiz /Kazak/ people, and attempted to arouse all the Kirghiz /Kazak/ people under his banner. An enormous block of the nomadic population remained indifferent to the appeal of Kenesary, however. Yet the bravery and audacity shown by his brother Naurzbai /or Naurzbay/ and the latter's comrades won the sympathy of the population, who constantly protected the people of Kenesary and saved them from the pursuing Russian detachments, even though they did not express their sympathies actively. Thanks to this, Kenesary held sway over the Kirghiz steppe for seven years, and his followers traversed all the area from Orenburg to Karkaraly /Karkaralinsk/ and from Petropavlovsk to Turkestan, destroying Kirghiz /Kazak/ nomad villages and Russian settlements and taking the people prisoner. In 1847 Kenesary and Naurzbai were killed by the Kirghiz /Kazak/, and now all that remains of their unusual audacity and bravery is a song in the memory of the people.

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With this we will end the description of the Kirghiz /Kazak/ for the time being and return to the chronological order of historical events in the life of the region.

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/146/ In the 16th century, as we have seen, a people who were known to the Russians under the name of Kalmyk appeared in the southern sector of the region, and they drove the Kirghiz/Kazak/ to the northwest. The Kalmyk represented an alliance, called Oirot, composed of several tribes (the Torgout, Khonz, Khoshout, and Dzungarians). In the beginning of the 17th century internal rivalries and the struggle with the eastern Mongols split up the alliance and it fell apart. In 1628 the Torgout went west to the upper courses of the Tobol and Ural

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193 constituent parts of the word are easily separated. Such languages are known among some scholars as agglutinative, and among others as uninflected, formless, etc. Since Ural-Altaic peoples speak them, they are most often called Ural-Altaic
192 languages. Under the influence of Islam and of their neighbors (Russians, Mongols, and others), one notices /204/ an admixture of foreign words in the Kirghiz /Kazak/ language from Arabic, Mongol, Russian, and especially Tatar, and several other languages.

538 The folklore is quite rich, although it is also monotonous. It is expressed primarily in works of lyric and epic content. The former come down to a description of love and the experiencing of various feelings and situations by the lovers. Much space is given to comparisons of the internal and external qualities of the hero and heroine. The epic works contain descriptions of the former life of the Kirghiz /Kazak/ and the deeds and great feasts "across the whole steppe" of eminent heroes and rich khans -- Ablai, Naurzbai, and others. Of these, the poem "Kurpech (Kuzu) and Bayan (Solu)" deserves the greatest attention. This is an ancient work, evidently not by one author but by a group. Although it has an uncomplicated plot (Kurpech loves Bayan and on the advice of his father thinks of marrying her, but another suitor, Tologoi, appears and kills Kurpech, and Bayan then kills Tologoi and herself), this work is of great interest for its artistic description of nature and especially of the everyday life and manners of its time. From this point of view it has no equal among other Kirghiz /Kazak/ works. Its popularity among the Kirghiz /Kazak/ is great. Many place names are associated with the names of its heroes -- mountains, rivers, landmarks, and others (where the events described took place). The grave of Kurpech has been preserved until now (not far from Sergiopol).

538 In addition there is a whole series of songs of everyday
538 life associated with various rituals and events of life -- weddings,
● 533 funerals, etc. The works of the well-known folk poet Nogoibai and his followers should be named as compositions of the most

/204 cont./

538 recent period. These are singers of the national grief, the
533 spokesmen of the needs and situations of the poorest segment of the Kirghiz /Kazak/ -- the dzhetak /or djetak/. At the same time their songs also have an accusing tone (concerning the persecutions and injustices resulting from the power of the rich). One can point to "Zarzaman" (The Lament of Time) of Chortanbai as a satiric work of the most recent period, revealing rather successfully the failings of the Kirghiz /Kazak/ as they
538 have been created under the influence of Russian rule. Finally, one should mention Knombai (in the Semipalatinsk uyezd) as a representative of a new tendency in Kirghiz /Kazak/ poetry. He is the author of many poems that are elegant in form and poetic in content (especially in descriptions of nature). This
538 same man has made good translations of "Eugene Onegin" and of
177 many poems by Lermontov (which have shown themselves to be most understandable to the Kirghiz /Kazak/. Thus one can
[533] hear among the "olengchi" (singers) of Semipalatinsk the "letter of Tatiana" /from "Eugene Onegin"/, for example, sung, of course, to their own melody.

538 Lyric works, however, are most characteristic of Kirghiz /Kazak/ poetry. They, too, are simple and uningenious, like the nomadic life.

[212] In the absence of literacy all the works are transmitted orally, and this role is played by special persons -- the "akyny" and "olengchi" (like the psaltery and kobza players of old Rus'). The former not only transmit old songs, but also compose new ones. The "olengchi," however, usually engage in "rhyming," paying less attention to the content than to keeping the rhyme and the successful comparison.

538 All the above-mentioned types of folklore are not told
533 /205/ but sung. Singing plays an eminent role among the Kirghiz /Kazak/ (primarily monophonic), and the most important moments in life cannot pass without it.

533 On first impression the Kirghiz /Kazak/ song seems musically unpleasant. If one listens carefully, however, the originality, simplicity, and inner sense of the melody produce

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533 the opposite impression. In general, it is predominantly drawn-
[594] out and mournful. The Kirghiz /Kazak/ value the ability to
sing and the "olengchi" (singers) live well, being invited as
honored guests to every family and community festival and given
534 generous gifts for the pleasure they provide. Usually the per-
formance of a song is accompanied by the playing of an instru-
ment. Instruments that are widespread are the domra -- a kind
of triangular balalaika with three strings (of sheep gut) -- and the

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At the fair in Temir. (From a photograph by A. N. Chagin.)

534 kobza /illustration appears here/ -- an oval balalaika with a prop
at the bottom (like a violoncello), which is played with a bow.
Of the wind instruments one can mention the zurna, which is a
long wooden horn.

531 Pictorial art also exists among the Kirghiz /Kazak/, being ex-
286 pressed in the coloring of figures and designs on the doors of yurts,
vessels, saddles, etc., as well as in the weaving of various
patterned woolen articles. This art is still on a low level of
development.

128 We shall turn now to a more detailed description, first of
the interior and then of the exterior everyday life of the Kirghiz
/Kazak/.

1: Washington S-4 (no date) 1956 AF13 Northwest China AF13
Sinkiang AI1
Kazak RQ2
Monguor AE9

/The Kazakhs/

S 563 K 462 533 533 [191]

4. Work and leisure

The division of labor between men and women is like that of the New Uighurs. Also like the New Uighurs, they love to sing and dance and otherwise enjoy themselves. Because of their hard life, their songs carry a meloncholy quality, and their dance is simple.

S 563 K 526

It has been mentioned that the people are noted for their expert horsemanship. Most of their games are played on horseback. There are three which may be played by all ages. One, similar to the baigi of the Kirghiz, is called "Run for the Sheep." Men on horseback chase a sheep, attempting to drive it along a designated course to a finish line. With perhaps a hundred horsemen participating, this game may become quite chaotic.

In the "Pick up Race," the riders hold themselves on their horses with only their legs, and bend down from the saddle at full gallop to pick up silver coins from the ground. The one who picks up the most coins and stays on his horse's back longest is the winner.

The third game, "Girl Chase," is commonly played by the youngsters. The crowd selects a boy and a girl, who ride off together to a designated starting point. On the way, the boy is permitted to say anything he wishes to the girl, and she, no matter how provoked or embarrassed, must tolerate it for the time being. When the referee gives them the signal to return, the boy rides hard with the girl in pursuit. If she catches him, she may punish him for his comments by hitting him with her riding whip. This game serves love-making purposes besides developing riding ability.

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F. The Mongours

1. The people

The Mongours settled largely, and still live, on the north bank of the Yellow River. The country is adapted primarily to cattle breeding, but most of the plains and the largest of the valleys have been opened to cultivation. The people were formerly ruled by chiefs, and the clans scattered between two major tributaries, the Hsi-ning and the Ta-t'ung, of the Yellow River. (The word clan is used here to designate a group of people who have a common surname, are ruled by a common chief and share a common territory.) The Mongour clans trace their presence in the Hsi-ning district as far back as the Yüan Dynasty (1260-1368). In the Ming Dynasty, a fixed territory was assigned to the chief of each clan, and from then on they enjoyed a peculiar kind of local autonomy under their own clan chiefs.

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The origin of the Mongours has been a puzzle to researchers. One idea is that they are a mixture of the Aryans and Mongols; another, that they are Chinese and Tangut. Some Chinese con-